

ベルリン東洋美術館所蔵 黒漆鼓胴 [修理報告]

著者	北村 昭斎
図書名	在外日本古美術品修復協力事業：修理報告書：工芸品／絵画[平成12年度実施事業]：Project for Conservation of Works of Japanese Art in Foreign Collections
開始ページ	108
終了ページ	168-170
URL	http://id.nii.ac.jp/1440/00005441/



黒漆鼓胴 *"Kuro-urushi Kodo"*



図66 黒漆鼓胴（修理後）
"Kuro-urushi Kodo" (after restoration)



図67 黒漆鼓胴（修理前）
"Kuro-urushi Kodo" (before restoration)

ベルリン東洋美術館所蔵

黒漆鼓胴

(平成12年度)

〈工芸〉

作品名 : 黒漆鼓胴

所蔵者 : ベルリン東洋美術館

所蔵番号 : 1554

紀銘 : 革口付近側面に「東大寺」の刻銘がある。

法量 : 41.6×14.2×9.5cm

修復担当者

北村 昭斎

損傷状態

黒漆鼓胴は、革口付近側面に「東大寺」の刻銘から、天平勝宝4年の東大寺大仏開眼会に使用された鼓胴のひとつである。

櫓の1材を轆轤にかけて挽あげた木地の外面に薄い漆下地と黒漆を塗る。現状は、塗膜一面に細かい亀裂と汚れが広がり、剥落の危険性がある。また、革口および側面中央の丸帯部分に塗膜の剥落による木地の露出が認められる。

本作品の修復には表面の汚れの除去、塗膜の剥落防止、塗膜の強化および塗膜の輪郭部分に際錆付けの各処理が必要である。

修理内容概説

今回の修復では以下の工程を行った。

- 1、雁皮紙の小片を亀裂部分に糊付けして剥落を防止した。
- 2、表面に付着した汚れを水で除去した。
- 3、木地と塗膜の全ての隙間を麦漆で接着した。
- 4、塗膜表面に広がった全ての亀裂に麦漆を充填して塗膜の安定化を計った。
- 5、木地の露出部分の塗膜の際に錆下地を付け、運搬および展示可能な状態を作った。
- 6、木地の表面に生漆を含浸して塗膜を強化した。
- 7、桐製の保存箱を製作した。

Report on the Restoration of "*Kuro-urushi Kodo*"
in the Collection of the Museum of East Asian Art, Berlin

KITAMURA Shosai

Name of the Object: *Kuro-urushi Kodo* (Black lacquered drum body)

Owner: Museum of East Asian Art, Berlin

Inventory Number: 1554

Inscription: The word "Todaiji" is inscribed on the side near one end of the body

Measurements: 41.6×14.2×9.5cm

Conservator: Kitamura Shosai

Condition of Damage:

The inscription of the word "Todaiji" on the side of the black lacquered drum body near its one end indicates that the object is one of the *Isuzumi* used on the occasion of the dedication of the Great Buddha of Todaiji in 753.

The object is made of a single piece of zelkova wood. After shape forming the body with a lathe, the surface of the substrate was coated thinly with urushi foundation and *kuro-urushi*. The entire surface of the urushi coating film was covered with minute cracks and soil, and there was a risk of the coating film falling. The wooden substrate had also become exposed due to exfoliation around the end and at the center of the body.

To restore this object, it was necessary to remove the soil on the surface, to prevent further exfoliation of the coating film, to reinforce the coating film and to apply *kiwa sabitsuke* around the edges of the coating film.

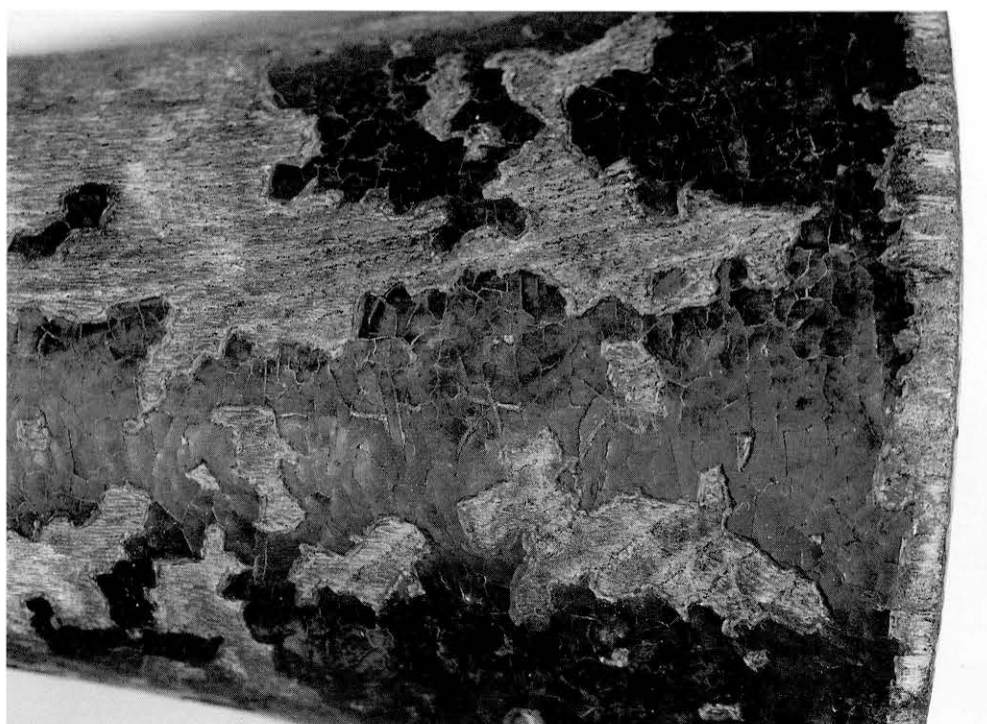
Outline of the Restoration Process

The following steps were taken in restoring the object.

1. Small pieces of *gampi* paper were pasted onto the cracked parts in order to prevent exfoliation.
2. Soil on the surface was removed with water.
3. All the gaps between the substrate and the coating film were adhered with *mugi urushi*.
4. *Mugi urushi* was impregnated into all the cracks that had spread over the surface of the coating film in order to stabilize it.
5. *Sabi shitaji* was applied on the edges of the coating film around those parts where the wooden substrate underneath had become exposed, in order to make the transport and exhibit of the object possible.
6. Raw urushi was impregnated onto the surface of the substrate in order to reinforce the coating film.
7. A paulownia box was made to store the object.



145 黒漆鼓胴 (部分 修理後)
Kuro-urushi Kodo (detail, after restoration)



146 黒漆鼓胴 (部分 修理前)
Kuro-urushi Kodo (detail, before restoration)